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HAYDN TRIO EISENSTADT

with

LORNA ANDERSON, *soprano*
JAMIE MACDOUGALL, *tenor*



Friday, November 20, 2009
8 o'clock in the evening
Coolidge Auditorium
Thomas Jefferson Building

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The Library of Congress
Coolidge Auditorium

Friday, November 20, 2009 – 8 p.m.

HAYDN TRIO EISENSTADT

Harald Kosik, *piano* Verena Stourzh, *violin* Hannes Gradwohl, *cello*

LORNA ANDERSON, *soprano* JAMIE MACDOUGALL, *tenor*



PROGRAM

Trio in C Major, Hob. XV:27

Joseph HAYDN
(1732–1809)

Allegro
Andante
Presto

U.S. Premiere

Elegy and Meditation (Dedicated to Haydn)

Lalo SCHIFRIN
(born 1932)

from Scottish Songs, Hob. XXXIa

Joseph HAYDN

The broom of Cowdenknows
Let me in this ae night
Craigieburn Wood
Jenny's bawbee
Bonny wee thing
Maggie Lauder
Here awa there awa

Intermission

Poco allegretto
Andantino ed innocentemente
Presto assai

from Scottish Songs, Hob. XXXIa

Cauld kail in Aberdeen
The auld wife ayont the fire
Thro' the wood, laddie
My jo Janet
Ettrick banks
My Love she's but a lassie yet
Jenny dang the weaver
The east neuk o' Fife

Co-sponsored by the Haydn Festival Eisenstadt, Haydn2009, Austrian Cultural Forum DC, and the Embassy of Austria. Verena Stourzh plays a violin by Antonio Stradivari, Cremona 1714 ("ex Smith-Quersin") generously loaned to her by the Austrian National Bank



COMPOSER'S NOTE

I. Elegy

The marionettes from the master's operas float on the waters of the Danube. The flow of the streams keep bringing new visions and memories. Sometimes new musical motives interpolate with thematic material based on Joseph Haydn's Piano Sonata no.4 in G minor. From the bottom of the currents, we hear neoclassical, post-impressionist and other thematic material based on polymodal and polytonic scales. The Elegy's structure could be confused with a spontaneous free form, but, nevertheless, a hidden rondo is the underlying connective material between the ever renewing thematic elements.

II. Meditation

An introspective postludium which helps us to evaluate the enormous contribution which Haydn made to the history of music. At the same time, it is a quiet celebration of his legacy.

– Lalo Schiffrin

The Beatles' arrival at John F. Kennedy Airport on February 7, 1964, had nothing on Joseph Haydn's arrival in London on January 2, 1791. By this time, the esteemed composer was the most famous in the world and his participation in a music project in Europe's largest city at the time signaled an automatic sensation.

Haydn's life at Eszterháza Palace had come to an end in 1790 when Prince Nicholas Esterházy died while on a trip to Vienna. Meanwhile, the impresario and violinist Johann Peter Salomon was on the continent securing musicians for his next season of concerts at London's famed Hanover Square Rooms. Salomon's instincts were as sharp as the Beatles' manager Brian Epstein's. Upon learning that Prince Paul Anton, who succeeded Haydn's long-time patron, had dismissed most of the court musicians, including Haydn (who would receive a lifetime pension), Salomon immediately traveled to Vienna and successfully convinced the composer to accompany him to London as the featured guest for his 1791 and 1792 seasons.

Haydn agreed to travel to London not only for the 1791-1792 season, but for the 1794-1795 season as well. As part of the bargain, he supplied six symphonies (now known as the "London" Symphonies) and conducted them at the Hanover. Not one to rest on his laurels, Haydn also networked on his own during these junkets and continued to compose and publish other works, including operas and, quite possibly, the only piano trio from this period—that in G major (Hob.XV:32). All of the other piano trios date from after his return to Vienna in July 1792.

The piano trios on tonight's concert—Hob. XV:27 in C Major and Hob. XV:29 in E-flat Major (dates of composition unknown), were both published by the London house of Longman & Broderip in 1797, along with Hob. XV:28 in E Major. All three works were "composed expressly for and dedicated to Mrs. Bartolozzi," a highly regarded student of Muzio Clementi. Haydn was one of the best men to Gaetano Bartolozzi who had married Theresa Jansen in May 1795.

The C-Major piano trio is the longest in the composer's oeuvre, and its musical ambitiousness approaches the emotional and harmonic mien of his string quartets. The opening *Allegro* is an expansive but spritely affair followed by the *Andante*, a charming pas de deux for the violin and piano, interrupted by an abrupt, explosive middle section. The Finale is an exhilarating *Presto*.

The opening movement of the Trio in E-flat Major is also an extensive exercise but unlike its nimble counterpart in the C-Major work, it is marked *Poco allegretto*. The following *Andantino ed innocentemente* is a charming tune that leads directly to the Finale "in the German style," marked *Presto assai*.

Haydn's first sojourn to London at the beginning of 1792 afforded him numerous opportunities to market his talents, and on January 31, an article about him appeared in the *Morning Chronicle*, outlining a project he had begun to rescue the publisher and violinist William Napier from financial ruin.

Born in Scotland and a London resident since 1765, Napier was a member of King George III's private orchestra, the orchestras of the Professional Concerts, and the

Academy of Ancient Music. In the late 1770s, he established his own concert series in the Thatched House Tavern in St. James's Street and created his own music shop and adjoining publishing house. A decade later Napier was forced to declare bankruptcy. In order to stave off the publisher's creditors (and prison officials), Haydn decided to set fifty Scottish songs to chamber accompaniment for Napier to sell. (Haydn scholars disagree whether the composer gave the first set of songs to Napier or whether the publisher paid fifty guineas for them.)

The project was a success and Napier commissioned Haydn to set another hundred tunes. Ultimately, three volumes of Scottish songs were disseminated by Napier, although the final set contained only fifty songs and the first set included no songs by Haydn. Unlike the songs in the Haydn collections for George Thomson and William Whyte, those of William Napier do not include the instrumental introductions and codas called "Symphonies," such as in the song "Bonny wee thing" with text by Robert Burns.

Robert Burns, Scotland's greatest poet, published his first collection titled *Poems, Chiefly in the Scottish dialect*, also known as the "Kilmarnock volume," in July 1786. The following December he was invited to Edinburgh to oversee a new edition of the work. While in the metropolis, the poet met the music publisher James Johnson who shared his love for Scots folksongs. They collaborated on the three-volume *The Scots Musical Museum*. The initial volume, published in 1787, contained only three songs by Burns; he contributed forty songs to volume two; and by the time the final volume was published in 1803, he had written about a third of the six hundred songs in the entire oeuvre.

Robert Burns's dedication to the preservation of folksongs inspired other collectors, among them George Thomson, an amateur violinist and clerk to the Board of Trustees for the Encouragement of Art and Manufacturing in Edinburgh. As a member of the Edinburgh Music Society Orchestra, he developed a high sense of musical style through his acquaintance with composers, performers, and music directors from Italy and Germany. He decided to compile a folksong collection but with a twist: his would not only be arranged with chamber ensemble by the leading composers of the day, but would also include texts that had been bowdlerized.

Thomson and the poet Andrew Erskine, brother of the Earl of Kellie, began work on the first volume, but Erskine became erratic as his gambling debts rose. Fifteen months after the project began the despondent poet committed suicide by jumping into the Firth of Forth. Perhaps sensing Erskine's lack of focus, Thomson had asked the attorney and friend of Robert Burns, Alexander Cunningham, for a letter of introduction to the poet, including specifics about compensation. Burns replied that he would be happy to assist in the project but rejected any notion of payment.

Burns continued contributing to the collections of Johnson and Thomson until shortly before his death in 1796. While the poet's relationship to folksongs may be seen as a labor of love, Thomson's attitude towards the genre bordered on the obsessive. He had decided early on that all previous editions of Scottish folksongs were unworthy and contained the most trifling and uncouth selections. His goal was to upgrade the songs not only by including the chamber music accompaniments, but also by having Burns and the poets Joanna Baillie, Alexander Boswell, Anne Grant, Anne Hunter, Hector

Macneil, and Walter Scott rewrite the texts. In addition, he commissioned the engravers Thomas Stothard and Paton Thomson to create beautiful frontispieces for the volumes.

Thomson spent over fifty years on the project, ultimately releasing three multi-volume anthologies totalling over six hundred songs: six volumes of *Scottish Airs* (1793–1841), three volumes of *Welsh Airs* (1809, 1811, 1817), and two volumes of *Irish Airs* (1814, 1816). To increase the musical octane, he offered Haydn—through Alexander Straton, Secretary to the British Legation in Vienna—a commission to write musical arrangements for which the composer would be paid thirty ducats each. Haydn accepted and over the next four years, he sent Thomson more than two hundred songs and six variations. The two never met; they communicated solely through letters always accompanied by musical manuscripts. Thomson never sent the texts, only the melody line. Perhaps made aware of British tastes and artistic abilities during his London visits, Haydn cleverly gleaned the nature of the songs from this scant evidence, and the results delighted Thomson. Unlike those of Beethoven, Pleyel, Hummel, and others, the vast majority of Haydn's arrangements were accepted *come scritto* by Thomson, much to the publisher's delectation.

Haydn's arrangements appeared initially in the third volume of *A Select Collection of Original Scottish Airs*, dated 1802. The next year, Thomson reissued Volumes One and Two, replacing several of Kozeluch's and Pleyel's settings with those of Haydn. 1805 saw the release of Volume Four, which contains arrangements exclusively by Haydn. The next two volumes contained music by Haydn and other composers.

By 1803, Haydn was in ill health; he began to delegate the Thomson songs to his student Sigismund von Neukomm, who was responsible for at least thirty six of the ninety six songs set during this period. Did the composer's pupil complete the rest of them? Although Thomson was not aware of Neukomm's involvement, he may have sensed something amiss in terms of musical quality; almost thirty of the songs never saw the light of day until recent publications of complete Haydn anthologies.

All of the songs performed this evening are exclusively from the Thomson anthologies except "Cauld kail in Aberdeen," found in Napier, and "Bonny wee thing," found in both Whyte and Napier. Robert Burns is represented by three selections: "Bonny wee thing," "Here awa there awa," and "My Love she's but a lassie yet," co-written with Hector Macneil.

– Norman Middleton
Music Division, Library of Congress



THE BROOM OF COWDENKNOWS

(Hob. XXXIa:170)

Text: Traditional

How blythe *ilk*¹ morn was I to see
My swain come o'er the hill!
He skipt the burn, and flew to me,
I met him with good will.

O the broom, the bonny, bonny broom,
The broom of Cowdenknows;
I wish I were with my dear swain,
At hame to tend the ewes.

He tun'd his pipe and reed sae sweet,
The birds stood list'ning by;
Ev'n the dull cattle stood and gaz'd,
Charm'd with his melody.

O the broom, etc.

Adieu, ye Cowdenknows, adieu!
Farewell a' pleasures there!
Ye gods, restore me to my swain,
Is a' I crave or care!

O the broom, etc.

¹ every

LET ME IN THIS AE NIGHT

(Hob. XXXIa:61bis)

Text: Robert Burns (1759–1796)

O Lassie, art thou sleeping yet,
Or art thou wakin, I would wit¹,
For Love has bound me, hand and foot,
And I would fain be in, jo².

O let me in this ae night,
This ae night, this ae night;
For pity's sake, this ae night,
O rise and let me in, jo.

Thou hear'st the winter wind and weet,
Nae star blinks thro' the driving sleet;
Take pity on my weary feet,
And shield me frae the rain, jo.

O let me in this ae night, etc.

Her Answer

O tell na me of wind and rain,
Upbraid na me wi' cauld disdain,
Gae back the gate³ ye came again,
I winna let you in, jo.

I tell you now this ae night,
This ae night, this ae night;
And ance for a' this ae night
I winna let you in, jo.

The snellest⁴ blast, at mirkest⁵ hours,
That round the pathless wanderer pours,
Is nought to what poor she endures
That's trusted faithless man, jo.

I tell you now, etc.

The bird that charm'd his summer day,
Is now the cruel fowler's prey;
Let witless, trusting woman say
How aft her fate's the same, jo.

I tell you now, etc.

¹ know; ² sweetheart; ³ road; ⁴ most biting;
⁵ darkest

CRAIGIEBURN WOOD (Hob. XXXIa:193)

Text: Robert Burns

Sweet fa's the eve on Craigieburn,
And blythe awakes the morrow,
But a' the pride of spring's return
Can yield me nought but sorrow.
I see the flow'rs and spreading trees,
I hear the wild birds singing;
But what a weary wight can please,
And care his bosom wringing!

Fain, fain, would I my griefs impart,
Yet dare na for your anger;
But secret love will break my heart,
If I conceal it langer.
If thou refuse to pity me,
If thou shalt love another,
When yon green leaves fade frae the tree,
Around my grave they'll wither.

JENNY'S BAWBEE (Hob. XXXIa:252)
Text: Alexander Boswell (1775–1822)

I met four chaps yon birks¹ amang,
Wi' hingin lugs² and faces lang;
I speer'd³ at neebour Bauldy Strang,

What are they these I see?

Quo' he, ilk⁴ cream-fac'd, pawky chiel⁵,
Thinks himsel' cunning as the de'il,
And here they came, awa to steal
Jenny's bawbee⁶.

The first, a captain to his trade,
Wi' skull ill-lin'd, but back weel clad,
March'd round the barn and bye the shed,

And pap'd on his knee:

Quo' he, "My goddess, nymph, and queen,
"Your beauty's dazzled baith my e'en!"

But de'il a beauty he had seen

But – Jenny's bawbee.

A lawyer niest⁷, wi' bletherin gab⁸,
Wha speeches wove like ony wab,
In ilk ane's corn ay took a dab⁹,

And a' for a fee.

Accounts he ow'd through a' the town,
And tradesmen's tongues nae mair cou'd
drown,

But now he thought to clout¹⁰ his gown

Wi' Jenny's bawbee.

A Norland laird niest trotted up,
Wi' bawsen'd naig and siller whup¹¹,
Cried, "There's my beast, lad, had the grup¹²,

Or tie't till¹³ a tree.

"What's gowd¹⁴ to me, I've walth o' lan',

"Bestow on ane o' worth your han';"

He thought to pay what he was awn¹⁵

Wi' Jenny's bawbee.

Dress'd up just like the knave o' clubs,
A THING came niest, (but life has rubs),
Foul were the roads, and fou the dubs¹⁶,

And jaupit¹⁷ a' was he.

Hè danc'd up, squintin through a glass,

And grinn'd "I' faith a bonnie lass!"

He thought to win, wi' front o' brass,

Jenny's bawbee.

She bade the laird gae kaim¹⁸ his wig,

The soger no to strut sae big,

The lawyer no to be a prig,

The fool cry'd "Tehee!"

"I kent that I could never fail!"

But she prin'd¹⁹ the dish-clout²⁰ to his tail,
And sous'd²¹ him wi' a water-pail,
And kept her bawbee!

¹ birch trees; ² ears; ³ asked, enquired; ⁴ every;
⁵ cunning young fellow; ⁶ halfpenny; ⁷ next;
⁸ idle talk; ⁹ taste; ¹⁰ mend; ¹¹ with white-faced
horse and silver whip; ¹² hold it firmly; ¹³ to;
¹⁴ gold; ¹⁵ owing; ¹⁶ full of puddles, or pools of
rain-water; ¹⁷ bespattered with mud; ¹⁸ comb;
¹⁹ pinned; ²⁰ dish-cloth; ²¹ punished

BONNY WEE THING (Hob. XXXIa:102ter)
Text: Robert Burns

Bonny wee¹ thing, canny² wee thing,

Lovely wee thing, wert thou mine;

I would wear thee in my bosom,

Lest my jewel I should tine³.

Wishfully I look and languish,

In that bonny face of thine;

And my heart it stounds⁴ with anguish,

Lest my wee thing be not mine.

Bonny wee thing, etc.

Wit, and grace, and love, and beauty,

In one constellation shine;

To adore thee is my duty,

Goddess of this soul of mine.

¹ little; ² gentle; ³ lose; ⁴ aches

MAGGIE LAUDER (Hob. XXXa:35 variation)

Text: attributed to Francis Sempill
(1616?–1685?)

Wha wadna be in love

Wi' bonie Maggy Lauder?

A piper met her gaun to Fife,

And spier'd¹ what was't they ca'd her?

Right scornfully she answer'd him,

"Begone, you hallanshaker²;

"Jogg on your gate³, you bladderskate⁴,

"My name is Maggy Lauder."

"Maggy," quo' he, "and by my bags,

"I'm fidging⁵ fain to see thee;

"Sit down by me, my bonie bird,

"In troth I winna steer⁶ thee:

"For I'm a piper to my trade,

"My name is Rob the Ranter;

"The lasses loup⁷ as they were daft
"When I blaw up my chanter."

"Piper," quo' Meg, "ha'e ye your bags,
"Or is your drone in order?

"If you be Rob, I've heard of you;
"Live you upo' the border?

"The lasses a', baith far and near
"Have heard of Rob the Ranter;
"I'll shake my foot wi' right good-will,
"Gif you'll blaw up your chanter."

Then to his bags he flew with speed,
About the drone he twisted;
Meg up, and wallop'd o'er the green,
For brawly⁸ could she frisk it.
"Weel done," quo' he "Play up," quo' she:
"Weel bobb'd," quo' Rob the Ranter;
"It's worth my while to play indeed,
"When I ha'e sic a dancer."

"Weel ha'e you play'd your part," quo' Meg,
"Your cheeks are like the crimson;
"There's nane in Scotland plays sae weel,
"Since we lost Habby Simson.
"I've liv'd in Fife, baith maid and wife,
"These ten years and a quarter;
"Gin you should come to Anst'er⁹ fair,
"Spier ye for Maggy Lauder."

¹ asked, enquired; ² ragamuffin; ³ get on your way; ⁴ foolish babbling fellow; ⁵ fidgeting; ⁶ molest; ⁷ leap, jump; ⁸ very well; ⁹ Anstruther, a fishing village in Fife

HERE AWA THERE AWA (Hob. XXXIa:257bis)
Text: Robert Burns

Here awa¹, there awa², wandering Willie,
Here awa, there awa, haud awa hame³;
Come to my bosom, my ain only deary,
Tell me thou bring'st me, my Willie, the same.

Rest, ye wild storms, in the cave of your
slumbers,
How your dread howling a lover alarms!
Wauken, ye breezes! row gently, ye billows!
And waft my dear Laddie ance mair to my
arms.

But oh, if he's faithless, and minds na his
Nanie,

Flow still between us, thou wide roaring
main.

May I never see it, may I never trow⁴ it,
But, dying, believe that my Willie's my ain.

¹ hither; ² thither; ³ come away home;
⁴ believe

CAULD KAIL IN ABERDEEN
(Hob. XXXIa:55bis)
Text: Robert Burns

How lang and dreary is the night,
When I am frae my dearie;
I restless lie frae e'en to morn,
Tho' I were ne'er sae weary.

For oh, her lanely nights are lang;
And oh, her dreams are eerie¹;
And oh, her widow'd heart is sair,
That's absent frae her dearie!

When I think on the lightsome days
I spent wi' thee my dearie;
And now what seas between us roar,
How can I be but eerie.

For oh, etc.

How slow ye move, ye heavy hours,
The joyless day how dreary;
It was na sae ye glinted² by
When I was wi' my deary.

For oh, etc.

¹ affected with fear or dread; ² passed quickly
like a transient gleam

THE AULD WIFE AYONT¹ THE FIRE
(Hob. XXXIa:195)
Text: Robert Burns

Where Cart rins rowing² to the sea,
By mony a flow'r and spreading tree,
There lives a lad, the lad for me,
He is a gallant sailor.
Oh I had wooers eight or nine,
They gied me rings and ribbons fine;
And I was fear'd my heart wou'd tine³,
And I gied it to the sailor.

My daddie sign'd my tocher band⁴,
 To gi'e the lad that has the land,
 But to my heart I'll add my hand,
 And gi'e it to the sailor.
 While birds rejoice in leafy bowers;
 While bees delight in opening flowers;
 While corn grows green in summer showers,
 I love my gallant sailor.

¹ beyond; ² rolling; ³ be lost; ⁴ marriage settlement, dowry

THRO' THE WOOD, LADDIE

(Hob. XXXIa:181)

Text: Allan Ramsay (1686–1758)

O Sandy, why leav'st thou thy Nelly to
 mourn?

Thy presence could ease me,
 When naething can please me:
 Now dowie¹ I sigh on the bank of the burn,
 Or thro' the wood, laddie, until thou return.

Tho' woods now are bonny, and mornings are
 clear,

While lav'rocks² are singing,
 And primroses springing;
 Yet nane of them pleases my eye or my ear,
 When thro' the wood, laddie, ye dinna appear.

Then stay, my dear Sandy, nae langer away,

But quick as an arrow,
 Hast here to thy marrow,
 Wha's living in languor till that happy day,
 When thro' the wood, laddie, we'll dance,
 sing, and play.

¹ worn with grief; ² larks

MY JO JANET (Hob. XXXIa:258)

Text: Robert Burns

"Sweet Sir, for your courtesie,
 "When ye come by the Bass, then,
 "For the love ye bear to me,
 "Buy me a keeking¹ glass, then."
 "Keek into the draw-well,
 "Janet, Janet;
 "And there ye'll see your bonny sel',
 "My jo², Janet."

Keeking in the draw-well clear,
 "What if I should fa'in, Sir?
 "Syne³ a' my kin will say an' swear,
 "I drowned mysel' for sin, Sir!"
 "Haud the better be the brae,
 "Janet, Janet;
 "Haud the better be the brae,
 "My jo, Janet."

"Kind Sir, for your courtesie,
 "When ye gae to the cross, then,
 "For the love ye bear to me,
 "Buy me a pacing-horse, then."
 "Pace upo' your spinning-wheel,
 "Janet, Janet;
 "Pace upo' your spinning-wheel,
 "My jo, Janet."

"My spinning wheel is auld and stiff,
 "The rock o't winna stand, Sir;
 "To keep the temper-pin⁴ in tiff,
 "Employs aft my hand, Sir."
 "Mak' the best o't that ye can,
 "Janet, Janet;
 "But like it never wale⁵ a man,
 "My jo, Janet."

¹ looking; ² sweetheart; ³ then; ⁴ wooden screw used to control tension on a spinning wheel; ⁵ choose

ETTRICK BANKS (Hob. XXXIa:151)

Text: Robert Burns

On Ettrick banks, in a simmer's night,
 At gloaming¹ when the sheep came hame,
 I met my lassie, braw² and tight³,
 Come wading through the mist her lane⁴:
 My heart grew light; I ran, I flang
 My arms about her lily neck,
 And kiss'd and clapt her there fu' lang,
 My words they were na mony feck⁵.

Syne¹⁰ when the trees are in their bloom,
 And gowans¹¹ glent¹² o'er ilka¹³ field,
 I'll meet my lass amang the broom,
 And lead her to my simmer shield¹⁴.
 There far frae a' their scornfu' din,
 That make the kindly hearts their sport,
 We'll laugh, and kiss, and dance, and sing,
 And gar¹⁵ the langest day seem short.

¹ twilight; ² fine, handsome; ³ shapely, well-formed; ⁴ herself alone; ⁵ not very many; ⁶ Gaelic; ⁷ worry; ⁸ riches, goods of any kind; ⁹ a quick tune on a musical instrument; ¹⁰ then; ¹¹ flowers of the daisy, dandelion, hawkweed; ¹² shine, glitter; ¹³ every; ¹⁴ shed; ¹⁵ make

MY LOVE SHE'S BUT A LASSIEYET

(Hob. XXXIa:194)

Text: Robert Burns (v 1) and Hector Macneil (1746–1818)

My Love she's but a lassie yet,
My Love she's but a lassie yet;
We'll let her stand a year or twa,
She'll no be half sae saucy yet.
I rue the day I sought her, O,
I rue the day I sought her, O,
Wha gets her needs na say he's woo'd,
But he may say he's bought her, O.

The deil's got in our lasses now;
The deil's got in our lasses now;
When ane wad throw they scarce ken what,
Gude faith! they make us asses now. –
She was sae sour and darty¹, O,
She was sae sour and darty, O,
Whane'er I spake, she turn'd her back,
And sneer'd – "Ye're mair than forty, O."

Sae slee² she look'd and pawky³ too!
Sae slee she look'd and pawky too!
Tho' crouse⁴ a-field I gaed to woo,
I'm hame come back a gawky⁵ now!
I rue the day I sought her, O;
I rue the day I sought her, O;
Wha gets her needs na say he's woo'd,
But he may *swear* he's bought her, O.

¹ saucy, nice; ² sly; ³ cunning; ⁴ cheerful;
⁵ fool

JENNY DANG THE WEAVER

(Hob. XXXIa:240)

Text: Alexander Boswell (1775–1822)

At Willie's wedding o' the green,
The lasses, bonny witches,
Were buskit¹ out in aprons clean,
And snaw-white Sunday's mutches².

Auld Maysie bade the lads tak' tent³,
But Jock wad nae believe her;
And soon the fool his folly kent,
For – Jenny dang⁴ the weaver.
Sing, fa la la, etc.

In ilka⁵ countra-dance and reel,
Wi' her he wad be babbin⁶;
When she sat down, then he sat down,
And till her wad be gabbin⁷:
Whare'er she gaed, or but or ben⁸,
The coof⁹ wad never leave her,
Ay cacklin like a clockin¹⁰ hen;
But – Jenny dang the weaver.
Sing, fa la la, etc.
Quoth he, "My lass, to speak my mind,
"Good haith! I need na swither¹¹;
"You've bonny een, and gif you're kind,
"I needna court anither."
He hum'd and ha'd – the lass cried, Feugh!¹²
And bade the fool no deave¹³ her;
Then snap her thumb, and lap and leugh¹⁴,
And – dang the silly weaver!
Sing, fa la la, etc.

¹ dressed; ² linen caps; ³ take heed; ⁴ beat, overcame; ⁵ every; ⁶ dancing; ⁷ chatting;
⁸ outside or inside the house; ⁹ blockhead, ninny; ¹⁰ clucking; ¹¹ hesitate; ¹² Fy!;
¹³ deafen; ¹⁴ leapt up and laughed

THE EAST NEUK O' FIFE (Hob. XXXIa:234)

Text: Alexander Boswell

She

Auld gudeman¹, ye're a drunken carle²,
drunken carle,
A' the lang day ye wink and drink, gape and gaunt³;
Of sottish loons ye're the pink and pearl, pink and pearl,
Ill fa'r'd, doited⁴, ne'er-do-weel.

He

Auld gudewife¹! ye're a flytin⁵ body, flytin body;
Will ye hae now, but gude be thank'd, the wit ye want;
The puttin cow⁶ should be ay a doddy⁷, ay a doddy,
Mak na sic an awsome reel.

She

Ye're a sow, auld man,
Ye get fou⁸, auld man,
Fye shame, auld man,
To your wame, auld man,
Sair pinch'd I win, wi' spinnin tow,
A plack⁹ to clead¹⁰, ye're back and pow¹¹.

He

It's a lie, gudewife,
It's your tea, gudewife;
Na, na, gudewife,
Ye spend a', gudewife,
Dinna fa' on me pell-mell,
Ye like a drap fou-weel yourself.

She

Ye's rue, auld gowk¹², your jest and frolic, jest
and frolic,
Dare ye say, goose, I ever lik'd to tak a
drappy?
An'twerena just for to cure the cholic, cure
the cholic,
De'il a drap wad weet my mou.

He

Troth, gudewife, ye wadna swither, wadna
swither,

Soon soon to tak a cholic, whan it brings a
drap o' cappy¹³;
But twa score o' years we hae fought
thegither, fought thegither,
Time it is to gree, I trow.

She

I'm wrang, auld John,
Owr lang, auld John,
For nought, gude John,
We hae fought, gude John;
Let's help to bear ilk ither's weight,
We're far owre feckless¹⁴ now to fecht.

He

Ye're right, gudewife,
The night, gudewife,
Owr cup, gude Kate,
We'll sup, gude Kate;
Thegither frae this hour we'll draw,
And toom¹⁵ the stoup¹⁶ atween us twa!

¹ the master/mistress of the house; ² a name
for an old man; ³ yawn; ⁴ crazy, as in old age;
⁵ scolding; ⁶ butting, mischievous cow; ⁷ cow
without horns; ⁸ drunk; ⁹ coin; ¹⁰ clothe;
¹¹ head, skull; ¹² fool; ¹³ ale; ¹⁴ much too
feeble; ¹⁵ empty; ¹⁶ flagon



Founded in 1992, the Haydn Trio Eisenstadt has played with its present members since 1998. The Trio has toured in Germany, Italy, France, Belgium, England, Scotland, Ireland, Switzerland, Denmark, Hungary, Turkey, Russia, Israel, Japan, and the USA. In addition to Vienna's Konzerthaus and Musikverein and the Pushkin Museum in Moscow, the ensemble has also performed at the Haydn Biennale Vlaanderen in Belgium, Sanssouci Music Festival, Schlosskonzerte in Brühl, Beethoven Festival in Bonn, and the Haydn Festival in Japan. Since 1995 the Haydn Trio Eisenstadt has presented the piano trio series at the Haydn Hall of Esterházy Castle.

In May 2008, the Trio recorded Haydn's complete piano chamber music oeuvre, a total of 28 CDs including 39 piano trios, 429 Scottish Songs, and all divertimenti and concertini, recorded in the Haydn Hall, Esterházy Castle, Eisenstadt. One of the highlights of the Haydn 2009 jubilee program and the Haydn Festival Eisenstadt was the worldwide composition project entitled D2H (Dedicated to Haydn, www.d2h.at), devised by the trio's pianist, Harald Kosik.

Taking as its motto Haydn's famous saying, "The whole world understands my language," the project commissioned six Austrian composers, six composers from other European countries, and six composers from all other continents, to compose a piano trio "dedicated to Haydn" for the bicentenary. Among them is Lalo Schiffrin's *Elegy and Meditation* which is receiving its American premiere in this evening's concert. <www.haydntrioeisenstadt>

The Trio's collaboration with Glasgow born singers Lorna Anderson and Jamie MacDougall began in 2002 with the first ever presentation of all of Haydn's 429 folk-song arrangements, both in live concerts and on eighteen CDs.

LORNA ANDERSON is the recipient of first prizes in both the Peter Pears and the Overseas League competitions and the Purcell-Britten Prize. She has sung with period-instrument ensembles such as the Orchestra of the Age of Enlightenment, Les Arts Florissants, The Sixteen, English Concert, London Classical Players, La Chapelle Royale, and the Academy of Ancient Music, among others; as well as modern instrument groups including the Royal Liverpool Philharmonic, Israel Camerata, Scottish Chamber Orchestra, Ensemble InterContemporain, London Mozart Players, and London Sinfonietta. Festival appearances include Salzburg, Edinburgh, and Aldeburgh. Her numerous recordings include Purcell's *The Fairy Queen*, Haydn Masses, Britten Folksong settings, Schubert lieder, and Portuguese love songs.

Since 2001 JAMIE MACDOUGALL has hosted his own classical music program, *Grace Note*, for BBC Radio Scotland. He has appeared with many British opera companies and has worked with the world's major orchestras including the Orchestra of the Age of Enlightenment and Scottish Chamber Orchestra; with such conductors as Ivan Fischer, Marin Alsop, and Nicholas McGegan. He has performed in Wigmore Hall's International Song-makers series and in many of the major festivals including those in Edinburgh, Salzburg, and Aldeburgh. MacDougall is a founding member of Caledon-Scotland's Tenors, which has toured North America, Australia, and New Zealand, and has sung at the United Nations for the inaugural Robert Burns Lecture.

Thank You!

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Since the inaugural concerts in 1925, the Coolidge Auditorium, built by ELIZABETH SPRAGUE COOLIDGE, referred to then as the new "auditorium for chamber music" in the Library of Congress, has been the venue for countless world-class performers and performances. Another grande dame of Washington, GERTRUDE CLARKE WHITTALL, presented to the Library a gift of five Stradivari instruments to be played in concerts, the first of which was held on January 10, 1936. These parallel but separate concert series served as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.

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Next concerts of the 2009–2010 Season

Friday, December 4, 2009 – 8 p.m.

ST. LAWRENCE STRING QUARTET

Haydn: String Quartet in C Major, op. 54, no. 2

Adams: String Quartet (*Washington premiere*)

Viñao: String Quartet no. 3 (*World premiere*)

6:15 p.m. – LJ 119 Jefferson Building (*no tickets required*) – Pre-concert talk

"Making Music Changes Brains"

Gottfried Schlaug, *Harvard University*

(*Part of "Music and the Brain II"*)

Thursday, December 10, 2009 – 8 p.m.

DIAZ TRIO with Rodrigo Ojeda, *piano*

Dohnanyi: Serenade in C Major for String Trio, op. 10

Rochberg: Sonata for violin and piano

Beethoven: String Trio no. 1 in G Major, op. 9

6:15 p.m. – Coolidge Auditorium – Pre-concert performance

In observance of the Ernest Bloch's 50th death anniversary, violist Roberto Diaz performs the composer's Suite for Viola and Piano, commissioned by

Elizabeth Sprague Coolidge

Friday, December 18, 2009 – 8 p.m.

Stradivari Anniversary

PARKER STRING QUARTET

Haydn: Quartet in C Major, op. 20, no. 2

Dutilleux: *Ainsi la nuit* (Koussevitzky commission)

Beethoven: Quartet in E-flat Major, op. 127

6:15 p.m. – Whittall Pavilion (*no tickets required*) – Pre-concert talk

Bowmaker Yung Chin – the pernambuco tree

Next concerts of the 2009–2010 Season

Thursday, January 21, 2010 – 8 p.m.

PRESSLER & FRIENDS

Menahem Pressler, *piano*; Alexander Kerr, *violin*
Kim Kashkashian, *viola*; Antonio Meneses, *cello*

Mozart: Piano Quartet in E-flat Major, K. 493
Hoiby: Serenade, op. 44 (McKim commission)
Dvořák: Piano Quartet in E-flat Major, op. 87

6:15 p.m. – Whittall Pavilion (*no tickets required*) – Pre-concert talk
“Music, Memories, and the Brain”
Petr Janata, *University of California-Davis*
(Part of “Music and the Brain II”)

Thursday, January 28, 2010 – 8 p.m.

ENSEMBLE SEQUENTIA
BENJAMIN BAGBY, *Director*

The Rhinegold Curse: A Germanic Saga of Greed and Revenge

6:15 p.m. – Whittall Pavilion (*no tickets required*) - Pre-concert talk
“The Icelandic Edda: Myth and the Mind, Wagner, Tolkien, and Beyond”
Ambassador Hjalmar W. Hannesson, Alexander Stein, Taru Spiegel
(Part of “Music and the Brain II”)

Friday, February 19, 2010 – 8 p.m.

TAPESTRY & FRIENDS

Laurie Monahan, *mezzo-soprano*; Cristi Catt, *soprano*, Daniela Totic, *alto*
with guest artists Diana Brewer, *mezzo and fiddle*;
Shira Kammen, *mezzo, fiddle and vielle*; Takaaki Masuko, *percussion*

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